

Sartain John

1751

Phil^a Jan 6/80.

Jan 7/80.

With regard to a
portrait of Richard
Rush.

✓

Recd Jan. 7/80

Philadelphia, Jan. 6.th 1880.

728. Sansom St.

Wm. Macleod Esq^r

Dear Sir

Yours of yesterday is received. With regard to a portrait of Richard Rush, I have no doubt that I have a print of him in my folios that is at your service for Mrs. Bassetts use, if I can find it, and I will try. I engraved it for the family more than thirty — perhaps forty years ago, and therefore there is a painted portrait of him existing. The Rush I mean was Minister to England, and I remember him living in his country house near Broad St. Philadelphia, considerably north of the city, but now the city extends considerably beyond that locality. I will try and search out the original picture for you. You shall have my thanks for the photos.

Yours truly John Sartain

1752,

Hallowell

Miss S. I.

Chicago

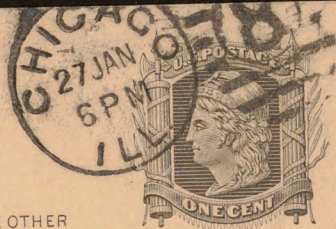
Jan 27/80

Jan 29/80,
30/80,

For Catalogue

✓

Recd Jan. 29
30
"



WRITE THE ADDRESS ON THIS SIDE—THE MESSAGE ON THE OTHER

Mr. William Macleod
Corcoran Art Gallery
Washington
D.C.

1752

Jan. 27. 80

Dear Sir. Will you kindly
send me a copy of your latest
edition of catalogue for use
of Art Dept. of Exposition,
I will be glad to receive it.

S. J. Galloull
Clerk of Art Com.
Exposition Bldg. Chicago.

Description of plans
for addition to the
Art Gallery.

✓

New York,
October 25th 1875.

Description of Sketch Plans for the
Addition to the Gorcoran Art Gallery.

The extension to be placed 30 feet from the rear of the present Galleries, and to be connected with the present building by a central corridor 16 feet in width in the clear inside.

The Corridor to be used in first story as part of the Galleries for Sculpture, and on the second story as a Gallery for Pictures.

An elevator to be carried up on the side of the Corridor building per plans, and to communicate with the basement and the two upper stories.

A narrow building forming a screen to the Courtyard between the old and new Galleries to be built to connect the old and new buildings on 17th Street, and form a central pavilion to the two buildings.

This corridor or screen to have piers under the rear wall in the Basement and First stories, so as not to obstruct the light in these two stories, and in the second story to contain a narrow room to be used by the Curator, and entered by blind doors from the two buildings. This screen is not necessary for the uses of the building, but will add greatly to the architectural effect of the



great front on 17th Street.

Cases containing objects for the Galleries, will be delivered at the door of this screen and slid down an inclined plane to the floor of the Courtyard, which it is proposed to excavate to the depth of the Basements.

Ground Plans.

We beg leave to submit two ground plans for the arrangement of the rooms, galleries, and halls of the proposed addition.

These are respectively numbered No. 1. and No. 2.

No. 1.

Basement: Has a passage communicating with both buildings and the central elevator in the excavated court.

The unpacking room 24 x 92 feet on the southerly side of the new building communicates directly with this passage and elevator.

To the north of the unpacking room there will be a Store-room, a Photographer's operating room, two Courts for light.

The stairs to the Basement, a passage, and water-closets, per plans.

The Central hall can be used for general storage, and will contain a fan blower for the ventilation of the lecture room.

The whole space under the Lecture room 50 x 92 feet

to be used for the ventilation of the Lecture room, which, as the seats descend 7 feet from the hall of the first story will take up about one-half the area of the basement under it.

Vaults, not shown on plans, to be built under the sidewalk of 17th Street, in front of new building for the Heating and ventilating apparatus, and for storage of coals.

An area to be excavated the whole length of the new building for the purpose of lighting the basement and to enable the architectural lines of the building to be carried out without injury, as if no area is built the grade of the street will cover the water-table at the North end of the building.

First story.

A central hall, 24 feet wide and 84 feet long, will run through the building and be entered from the street by three doors, per plans.

To the right of said Hall a grand central staircase lighted by windows and skylight will lead from the first to the second story.

On either side of stairway are two courts for light and ventilation, and between said courts and the exterior walls, two galleries for sculpture or for students, each 20 x 25 feet. A sculpture gallery 24 x 94 feet to run along the south wall parallel to the present sculpture gallery to which it will be connected by the Cor-

ridor.

To the left of the Central hall will be the Lecture room, capable of seating 800, and descending 7 feet from the hall floor by steps at each row of seats to the Lecturer's stand, behind the Lecturer's stand a small one story building for the Lecturer's use to be built in the Alley-way with an entrance from the alley-way. per plans.

The lecture hall to be ventilated and heated by steam, fresh air to be driven, by a fan, under the seats and let into the lecture room through holes in the floors at the steps. The foul air to be carried off by the ventilating flues which run through the second story and the draft in the flues to be enforced by radiators heated by steam.

Second story.

At the landing of the stairs a large door will lead to the great central gallery, which will be octagonal, and 51 feet in diameter. The angles cut off by the corners of the octagon to be used for the ventilation of the Lecture-room, and for storage, or for copying rooms, per plans, with a stair-way leading to the roof in one of the ventilating flues.

The remainder of second story to be divided into six galleries for painting and sculpture and for the use of students, per plans, and to communicate with the

present building by the Corridor, per plans.

No. 2.

The alternate plan No. 2 is divided in the Basement, as follows:

Unpacking room on the Central court as in No. 1.

Ventilating space under Lecture-room.

The remainder of basement to be used for Photographers' working rooms, store-rooms, water-closets, and such other purposes as may be thought best.

First story.

The Central entrance with three doors on 17th Street, opens directly into the main hall, which, in this plan, is parallel to 17th Street, and contains two fine stairways on either side of the door communicating with the 2nd story.

The lecture room descending from hall level into basement is placed in the centre of the building, and seats 800, and is lighted by a central skylight, per plans, and will be ventilated and heated by steam as in Plan No. 1.

The Sculpture Gallery will be parallel to the present Sculpture Gallery with which it communicates by the Corridor. Another gallery of equal size to the north of the Lecture hall to be used as a copying gallery for students, or a Sculpture Gallery.

Second story,

will be divided per plans into 8 galleries, and hall, and skylight for the lecture room.

Alternative plan of second story of No. 2, shows another arrangement of the ground plan, also divided into 8 galleries. It is proposed to divide the copying galleries by moveable wooden screens for the convenience of students.

Exterior.

The elevation of the new gallery in 17th Street will be divided above the basement into two stories of same height and same detail as that of the present building. The central entrance to new building will be marked by three large doors to the lecture hall which will be flanked by rusticated piers, per plans. The two corners of the building to be finished with Pavilions, similar to those of the present building. The walls of first and second stories between the pavilions to have windows, niches, festoons, and general architectural detail similar to that of present building. The two buildings to be connected by a screen as shewn on plans, with door in first story, windows, pilasters and niches on 2nd story, and dormer window in Roof, making a continuous and grand facade on 17th Street, in which the central feature and wings will be well expressed and the whole in a united and harmonious style, commensurate, we hope, with the great and good purposes for which it is intended.

James Renwick
Architect
for Messrs. A. & S. Sands

File with plans, if you have them
as

Bradley

1754,

(Mrs L. M.)

Durham Conn

Jan 31. 1880,

Feb 2/80.

Wishes to have her picture
of "Cherubs" sent her.

✓

Recd. Feb. 2

1754

Durham Conn. Jan 31. 80.
Crosman Ant Gallery.

Please

have carefully packed &
sent by Express, the pictures
which was left in the care
of the Gallery 1876. The
receipt of which is herewith
enclosed. Send bill of
packing with the Express
charges. I should like it
as soon as possible

Mrs L. M. Bradley
Durham
Conn.

Corcoran Gallery of Art.

Washington D. C. May 22 1876.

At the request of Dr
Hall, I have this day re-
ceived from Mr Bradley, one
small oil painting for safe
keeping.

A. J. Barbain,
Asst. Curator.

Wright.

1755,

(Marcus J.

Mar Sept.

Jan 31/80

Feb 2/80.

Application to exhibit
"The Awakening of Spring"
by Carl Gutthrey,

✓

War Department,

PUBLICATION OFFICE, WAR RECORDS 1861-'65,

Washington, Jan'y 31, 1880

Rev. Mr. W. W. Corcoran,

Dear Sir,

I am requested by several citizens of Memphis, Tenn, to make application for permission to place on exhibition in the Corcoran Art Gallery, the painting known as "The Awakening of Spring" by Mr Carl Gutzberg, an artist of Memphis,

This painting was executed in Paris, several years ago, and received the commendation of many of the well known artists and art journals of

Rev. Mr. W. W. Corcoran
of Feb. 2, 1880

of Europe, and Mr. Gaultier and
his friends are very desirous of
placing it for a time, in the
Corcoran Art Gallery.

I am Sir,

With high respect

Very truly yours

Warren G. Wright

War Records Office,

War. Dpt.,

Griffis
W. E.

1756

Schenectady N. Y.
Jan 31. 1880

by Mr. Kyan
Feb 3/80.

With regard to decorations
on Bronze Japanese Vase

✓

Schenectady, N.Y.

Jan. 31st 1860.auto No. 3
replied to the letter

Mr. Wm. W. Corcoran,

Dear Sir,

While on a recent visit to Washington, I enjoyed the pleasure of spending an hour in the Gallery of Art founded by your munificence. In the bronze room, I noticed a Japanese vase (No. 51) from the Centennial. As there is very little of explanation in the catalogue, the information which I give, may enable you and others to enjoy more fully the art and the idea of the artist. The designers would doubtless name the piece "the Yoshitane Vase"; after the hero depicted on it. On one side the boy Yoshitane has stolen out at night

Yours
Respectfully
short drive up

W. A. Griffitts

from the priests of the monastery, in which he is unwillingly confined, and is taking lessons in the occult arts, in military science &c from the long-nosed, white-haired and very wise Sarada-hiko, the chief of the spirits of the mountain, called Tengu. From him, Yoshitsune learns skill, wisdom, and courageous arts.

On the other side is a representation of a scene in after life, when having become a great military leader, and annihilated the rival house of Taira, he falls under the ban of his jealous brother, and assuming the disguise of a traveling priest, with idol-case on his back, he sets out to the north, accompanied by Benkei his faithful follower. Arriving at one of the

barriers and guard houses, kept by his brother's minions, they have to withstand the ordeal of question from the suspicious official. To ward off all suspicion, Benkei the burly servant and retainer, knocks Yoshitsune over, and pretends to give him a sound thrashing, of which the official approves, since the language of Yoshitsune is that of a clownish country boy. Both the subjects are great favorites with Japanese artists, and Yoshitsune is the hero and model of Japanese boys.

On the top is a representation of one of the ancient personages of the mythological age, who is said to have arrived in Japan, standing up on a dragon, or sea-monster; and to have brought

literature and writing. His name is Hohodemi, and in his hand is the symbol of his office a brush (a pen) and a box containing a scroll of writing.

In my work on Japan - "The Mikado's Empire," I have written of Yoshitane at some length, pp. 124, 125, 126, 136, and have described the incident depicted on the vase on p. 206.

The Large "Arita vase" 10.53, and the two colossal vases in the vestibule are full of designs and emblems. If you ever have them photographed, and will send me copies, I shall forward explanations of them with pleasure. My object is to open the eyes of our people to the meaning and symbolism of Japanese art. I had the pleasure of doing this at Mr. Walters' House in Baltimore, to a few of his friends a

PEABODY INSTITUTE.
CALENDAR FOR 1879-80.

I.

LECTURE DEPARTMENT.

GENERAL COURSE OF THIRTY LECTURES,

In Peabody Hall, every Tuesday and Thursday evening at 8 o'clock, from November 11 till March 4, with a recess of two weeks at Christmas.

I. Mr. James T. Fields, LL. D., of Boston, six lectures, Nov. 11, 13, 18, 20, 25, 27.

Some English and American Authors.

1. William Cullen Bryant.
2. Robert Burns.
3. Nathaniel Hawthorne.
4. Walter Scott.
5. Mr. & Mrs. Browning.
6. Lord Byron.

II. Rev. Edward Everett Hale, D. D. of Boston, six lectures, Dec. 2, 4, 9, 11, 16, 18.

France and Spain in the United States.

1. Discovery of the Mississippi.—Marquette, La Salle, D'Iberville.
2. New Orleans and the Mississippi Scheme. John Law; Natchez.
3. France in the Revolution. Louisiana. Oliver Pollock.
4. The Sale of Louisiana by Napoleon Bonaparte.
5. Florida.
6. California. New Mexico. Arizona.

RECESS OF TWO WEEKS.

III. Prof. Wm. Elliot Griffis, author of "The Mikado's Empire," and formerly of the University of Tokio, Japan, four illustrated lectures, Jan. 6, 8, 13, 15.

Japanese Art.

1. History and Symbolism.
2. Technical Processes.
3. The Ceramic Art.
4. Bronze, Ivory, and Crystal.

The illustrations have all been prepared by the best artists in Japan expressly for these lectures.

IV. Prof. Benjamin Peirce, LL. D., of Harvard University, six lectures, Jan. 20, 22, 27, 29, Feb 3, 5.

Ideality in the Physical Sciences, and especially in Astronomy.

1. Ideality in Science.
2. Cosmogony.
3. Nebular Theory.
4. The Sidereal Universe.
5. Planets, Comets, and Meteors.
6. Potentiality.

V. Prof. J. W. Churchill, of the Theological Seminary, Andover, Mass., four lectures, Feb. 10, 12, 17, 19.

Vocal Culture, with Readings.

1. The Voice as an Instrument.
2. The Physiological Laws of Speech.
3. Vocal Culture.
4. The Aesthetic View of Speech.

VI. Prof. George F. Barker, M. D., of the University of Pennsylvania, two illustrated lectures, Feb. 24, 26.

Celestial Chemistry.

1. Spectrum Analysis.
2. Chemistry of the Sun.

VII. B. Joy Jeffries, A. M., M. D., author of "Color-Blindness: its Dangers and its Detection," two lectures, March 2, 4.

Color-Blindness.

1. The Color Sense and its Imperfection or Absence.
2. Color-Blindness: its Frequency and its Detection.

Beck. A. B.

1757

Stemberville Ohio
Feb 3. 1880,

Feb 4/80,

Wishes the books
returned.

✓

Recd Feb 4
 1886

Lock Box 147
 Steubenville O
 Feb 3rd 1886

Mr Isaac Reed Esq

St. L. Greenan Esq

Sir / Yours of this morning

to hand. I know there are
 a few Copies of the work, but
 the books I sent you are
 original, & well worth the
 price I ask. If you wish
 to keep the work please send
 word by return what you
 will give me for it; or if not
 I should like it returned at
once as I have another
 purchaser for it. Yrs Res^{ptly}
A. B. Beck!

1758,

Bayler Mr. S. E.,

Winchester Va

Feb 2. 1880

Feb 6 Mr. Bayler

Wishes to exhibit an
old head. for sale.

✓

Art cure.

4 Decm Am^d by G. W. Thoms
for loan on Art
"that the gallery does not purchase
old paintings"

Of course you know of the heavy fine, for taking out of Spain
an original.
My bright - must
have been hidden
for a purpose.

Elmwood

1758
Near Winchester
Virginia
Oct 22 1880

Dear Sir,

Having seen a
few months ago, that you had
devoted one compartment in your
Collection to old pictures, I take
the liberty of offering one in my
possession. — It has quite a
history, which I will give in
a few words as follows.

In 1848, while on a visit
to my brother in law Co^l Belger
then stationed there in New Orleans,
I made the acquaintance of an
Artist and his wife living near
me. Pursuing a little myself, and
having a passionate fondness
for it, I passed many hours
in the attractive Studio.

When we parted, the Artist
who was in very feeble health
told me he had bequeathed
the "Columbus" to his native
City - Brussels, and the one
now, that I have, he gave the

sent. & sent to
my - in
which - which
to Mr. -

the following account. One day on walking on the French part of the city, he saw as he passed a small Auctioneer's shop, a red flag looking in & in passing he observed some pictures. He went in and was surprised to find some very fine ones. Among them a head of Columbus which he was determined to secure. He offered to purchase, but was told that it belonged to a "lot" consisting of three, one a very indifferent Landscape, quite a fair marine view, & Columbus. He remained for the sale. There were but few bidders and he got the lot for I think he said fifty dollars. There were a few very fine bronzes, old china, and one exquisite old cabinet. The Auctioneer told him they were part of the effects of an old Spanish noble family who had suffered heavy losses - Six months afterwards the artist painted the portrait of a lady in the Spanish dress of two hundred years ago. When it was finished, a discussion arose as to the frame. He thought of the curious carved ebony one around the indifferent Landscape

and said it would be just the thing, going into a kind of "lunatic room" he knocked out the canvas, and then discovered much to his surprise that there were two canvases.

When dusted and set up, the haughty face of a Spanish Hidalgo looked upon him.

It is evidently a portrait and I think you will agree with me, that it is not a Spanish French or Italian painting - The coloring is precisely Rubens-like - During my residence abroad* I found the finest private collection at Manchester House Lord Hertford's. His Grace's, Cannibara and Gainsborough's. The finest I ever saw but I did not find among his old portraits a better one than my Knight - I have dubbed him "Knight" from the unmistakable air of command; the crimson velvet cap with a white plume, ~~was~~ only worn by the nobles, and in a strong light, you can see the knighthood chain and order, around

I did not go beyond Paris - I have never seen the treasure of Italy

*

the neck, Circumstances lately
arising compel me to sell my
pictures. The one I offer you is the
finest - I have also a beautiful
Cabinet-picture, formerly belonging to
Mr. James Robt's collection in Orleans.

I hope you will allow me to send
Bright for your inspection, Your experience
is so much wider than my own, I should
like to have your opinion - A Picture
dealer in Orleans, and one of note in
England pronounced it a Rubens. Of
course that could not be proven even
by an expert of the Royal Academy.
It must stand on its own merits.

I was advised while in England to have
it transferred to a canvas, but feared
to transfer with a thing so beautiful.

My son in law General J. G.
Walker (who had the pleasure of knowing
you some years ago) and my daughter
spent a delightful half day in your
Gallery a year ago. It is more than
twenty years since I visited it, I hope
to make a special visit to Washington
to see the beautiful things you have
added. I hope my Knight will find a
nail upon to hang in your collection.
As to the price, I offer none
you must do that and I shall be con-
-tent, knowing it to be fair.

I hope I have not bored you
too much. If so, I pray you to pardon
and believe me with sincerest

Respect
S. E. Baylor
My address is
Mrs S. E. Baylor
Care of Gen. Walker
Winchester, Va

Woods.

1759.

John St.

Jacksonville Ill.

Feb 3. 1880.

Feb 10/80.

Asks for Photo for
an Art Institution.

✓

Rec'd
Feb 6.
J. A. C. G.
Feb. 10.

Jacksonville, Ill.,
Feb. 3, 1880

I write for information in regard to photographs of certain works of art in the Corcoran Gallery. I am told that such photographs are distributed to all properly organized Art Associations. Will you please inform me on what terms and conditions such distribution is made, and furnish me with the form of application.

The Art Association of Jacksonville was organized, Dec. 1873 and incorporated, March 15, 1875 - holds monthly public meetings - has given five annual exhibitions - has made some progress.

toward a collection of works
of art, — and has, in these,
and various other ways,
done much in forming a
judicious taste for the
best productions of art,
in our community.

Our sixth annual exhibition
is to be held Feb. 23—28, next.
We shall be glad to have the
photographs alluded to, before
that time.

John H. Woods
Secretary Art Assoc. of J.

Mont J. K.
for Le Clear.

1760

New York
Feb 5. 1880,

Feb 6/80

Encloses \$ 6.00

✓

Recd. J. A. Hoyt.
Feb. 6

New York Feb. 5th 1880.

Wm MacLeod Esq.

Mr. Le Clear regrets exceedingly that there has been a delay in sending to you that money. He supposed that his son had sent it some time ago and he hopes that you will pardon the delay.

Enclosed you will please find Post Office Money Order for \$6.⁰⁰ the amount of the bill \$5.⁵⁵ and any extras for postage etc. that you may have had.

Mr. Le Clear will write in a few days

Respectfully yours
Jas. A. Hoyt.